516 knee up; this commonest sitting position, referred to as mi·išit. (b) When sitting leaning against tree or other back rest, legs extended straight forward, feet crossed. (c) Sometimes sat Turk fashion, but "not much" (SM).

Women sat (a) right knee bent, right leg and inner side of foot extended backward on ground, with weight of body resting on right heel; left foot flat on ground, knee up. (b) Both legs bent under body, weight of body resting on ground, feet slightly protruding from under left thigh. (c) When sitting against tree, legs extended straight forward, feet crossed. (d) Turk fashion often used when working with materials in lap. (e) When using large portable mortars, women sat with legs extended straight out in front on either side of mortar.

516 482 887 Men, women used cane (nahat), 4-5 ft. long, made of willow or hard wood, "when packing something heavy"; older people used it as aid in walking over rough country; cane kept in house as regular article of use.

201 Direction indicated by turning head, tossing it slightly and pouting lips noticeably; FP did this habitually, SM less markedly. Amused semi-embarrassment or surprise indicated as among [171] Mohave (Kroeber, Handbook, 729); MM, a man, used this gesture frequently, ES, a woman, sometimes; [773] myth refers to its use by Coyote (Voegelin, 1935 b, 199). Informants gestured frequently while narrating myths, etc.; also to some degree in ordinary conversation. [537]

AESTHETICS AND KNOWLEDGE

517 Aesthetics.- Although art forms relatively undeveloped save in province of basketry, Tübatulabal were not lacking in sense of aesthetic appreciation. In describing water bottles, FP, LT commented on how "pretty" container looked with red earth smeared over outside. ES thought raccoons had "pretty fur" and wondered immediately afterward why "the old timers never used coonskins." FP consented to be tattooed because it would look pretty and her autobiography contains several [823] references to prettiness of certain objects. In commenting on landscape, however, the economic possibilities seemed of paramount importance; MM's reaction to towering wall of Sierras between Independence and Bishop, in Owens Valley Paiute region, was that the mts. were "too bare"; FP's comment about desert to E was that "one couldn't get anything to eat there."

Sketches of design elements for baskets brought forth only one comment from ES, that certain design was "hard to make." However, in another department of basketry aesthetic appreciation was manifested. Although FP stated that piñon jars (see section on Basketry) "were not given away much; they were just made to put piñons inside," and ES agreed with FP about utilitarian purposes these jars were put to, it was my impression that

1/v [The quick placing of the hand over the mouth.-- Analyst]
[p. 57(b)]

517 these jars represent an interesting example, among a people with a comparatively simple culture, of artists playing with their technique, to degree of transferring it to another medium. Women informants' interest in these jars was fully as spontaneous as their interest in describing the money jars, admittedly their finest basketry products; ES, who no longer makes baskets, expressed her intention of making a piñon jar the next fall during the piñon harvest, for no utilitarian purpose whatsoever.

537 Speeches made to young persons at fiestas delivered by chief, dance manager, who talked "just like a peanut vendor does now" (FP). Formulas were also spoken in loud oratorical style.

533 Esoteric songs, such as those sung by shamans while curing, by rainmaker and assistants, by old man for deer hunters, etc., had words; SM remembered Yokuts (Monilabal) Coyote song:

[539] "I'm Coyote,
Coyote singing;
I'm going to quit my song
When I go up in the sky."

Exoteric songs, such as those sung while sweating, at dances, for handgames, composed in main of meaningless syllables; SM gave dance song:

[539] hawaya·nammi· nana
hawaya·nammi· hi· nanan
to·lo·hom i dyi

533 Myths sometimes had short songs in them, sung
773 by characters in myth (Voegelin, 1935 b, 193).

Pictographs fairly numerous in s. part of
532 area; these "have always been there; they were
173 painted on the rocks by brownies (ya'hi'lwal) who
[776] are about the size of a 5-yr.-old child" (SM). Pictographs are situated as follows (asterisk indicates sites visited, where figures were sketched):

532 On Bull Run creek; picture of man, woman, latter in green dress (SM).

*At pa·la·ku·č (see no. 25 under "Place Names," p. 40), a fishing site; (site no. 103 Pc in Steward, 1929, 110, pl. 52c, d).

In Chimney meadows, at spring, s. end of meadow (SM).

*Near head of Chimney canyon, e. end of South Fork valley, 1/2 mi. SE of hamlet no. 3 (fig. 11). Pit mortar holes directly underneath painting.

Four mi. SE of Weldon, on ridge, 1/2 mi. E of Kelso creek, 1 mi. S of ranch owned by Mr. Weaver Hand.

*Northern edge of South Fork valley, base of ridge 3/4 mi. SW of hamlet no. 2, near NE corner of ranch owned by Mr. J. Lowe.

*In South Fork valley, near hamlet no. 14 at base of mts.; (site no. 104 Pc in Steward, 1929, 110, fig. 40).

Packsaddle creek; (site no. 105 Pc, Steward, 1929, 111).

Representations of human figure numerous at Lowe site (fig. 13); several animal, a few human